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hearers can know how exacting is the soprano part of these choruses; and how trying it is for the female voices to sustain the high notes written by Mendelssohn, steadily in time and tune. We congratulate the members of the choir upon their performance of a composition which we have often heard slurred over, as if the soprano solo were thought to be the only portion of the composition worth bestowing any attention upon. Madame Lemmens-Sherrington sustained the brilliant solo part with unflinching energy; and this fine fragment of what might have been one of the most perfect lyrical works on the operatic stage, brought the concert to a brilliant close.

MR. HENRY LESLIE'S CONCERTS.

THE first of a series of Thursday Concerts was given at St. James's Hall on the 6th ult. The principal feature in the programme was the music to the *Edipus* of Sophocles, one of the noble compositions of Mendelssohn expressly written for the late King of Prussia. This work was indeed almost a novelty to an English audience, having been given only once in this country, at a concert of Mrs. Anderson in 1850, when the orchestra was conducted by Mr. Costa. That this music should make its way with a mixed assembly at St. James's Hall, although divested entirely of that dramatic action so necessary for its due appreciation, is a marvellous proof of Mendelssohn's genius, and an undeniable sign that we are gradually learning to listen, rather than to criticise. The choruses are entirely for male voices; and so remarkably express the various situations of the tragedy, as to make us constantly regret that English words (however well Mr. Bartholomew may have performed his thankless task of translator) should be coupled with music written especially for another language. The work can, of course, only be aptly compared with *Antigone*—that consisting also exclusively of choruses for male voices—and although perhaps *Antigone* contains more individual beauties, the dramatic colouring of *Edipus* must certainly place it almost, if not quite, on a level with its companion, as a perfect work of art. Were we to cite a few instances of the solemn grandeur with which Mendelssohn has musically illustrated the text of Sophocles, we should name the choruses, "Thou comest here to the land, O friend," (one of the finest specimens of massive choral writing in the whole work), "When the health and the strength are gone" (the simple pathos of which appeals at once to every hearer), and the quartet, "If I may call on thee, night-veiled Proserpine." The choral music was done ample justice to by Mr. Leslie's choir; the singing throughout being of that high character only to be obtained by a body of voices constantly practising under one conductor. The tone is, in our opinion, materially improved since last season; and with the experience of the performance of *Antigone* in our mind, we sincerely hope that the choir may, when necessary, gain legitimate power by an increase in the number of its members, and not by uniting itself on any especial occasion with a number of engaged choristers. Most of the choruses were rapturously applauded; and we trust that the decisive success of the work will justify other directors of choirs in the attempt to make it known to their audiences. The orchestra (under the direction of Mr. Leslie) was highly efficient; and the solo quartet was well sung by Messrs. Cummings, F. Walker, C. Henry, and L. Thomas. Mr. Lin Rayne read, with much earnest eloquence, the translated text of the tragedy.

Madame Arabella Goddard, who was to have played the "Concert-stück," and the pianoforte part of the "Choral Fantasia," being indisposed, her place was supplied by Herr Pauer, who performed both these pieces with his usual brilliancy, and obtained the hearty applause of the audience. Miss Emma Charlier displayed a good voice and style in an air, with chorus, from Gluck's opera, *Elena e Paride*, and Handel's bright and joyous song, "Haste thee, Nymph," was so well given by Mr. Lewis Thomas as to gain a decisive encore. Rossini's Overture to *Guillaume Tell* concluded a very excellent concert.

The second concert chiefly consisted of an admirable collection of glees, madrigals, and part-songs; and on the following Thursday an important feature in the programme was Gounod's *Messe Solennelle*, which was given with remarkable precision and effect. Bach's "Sanctus," from the Mass in B minor, was also a highly interesting performance, the fugue being brought out with the utmost clearness by the choir. Handel's "Hallelujah" chorus concluded the performance.

MR. J. F. BARNETT'S CONCERT.

THE Concert of this rising young composer and pianist was given on the 11th ult., at St. James's Hall, with the utmost success. The principal attraction in the programme was the performance of the concert-giver's Cantata, *The Ancient Mariner*, which produced so marked an effect at the late Birmingham Festival, for which it was expressly composed. We spoke so much at length on this work in our account of the Festival that it is needless to do more than record that on the present occasion it was most triumphantly received by the audience; that four of the most popular of the pieces were encored (including the elegant duet, "But tell me, tell me, speak again"), and that the composer, who conducted, was called twice before the audience to receive the applause he had so fairly earned. The sisters Doria (daughters of Mr. John Barnett, the composer of the "Mountain Sylph") made an excellent *débüt*; and both in the Cantata and in the miscellaneous part were received in all their vocal solos with the utmost favour. The tenor and bass parts in the *Ancient Mariner* were ably sustained by Messrs. Perren and Renwick. The brilliant and artistic performance of Mendelssohn's pianoforte Concerto in G Minor, by J. F. Barnett, was an important item in a thoroughly satisfactory concert.

GENOA.

The four last concerts of Professor Lavagnino's, this season's series of eight Classical Concerts, took place, according to previous announcement, on the 21st December, 18th January, 25th January, and 1st February.

The one on the 21st December comprised,—besides a pianoforte Trio by Hummel, played by Signora Beati, Signori Lavagnino and Casella, two German airs, sung by the Baron de Kappe, Rossini's "Non più mesta," sung by Countess Amelia Brancalone, and Mendelssohn's Sonata (Op. 49), executed by Miss Mozley and Signor Casella,—a repetition (by request) of the selection from Cimarosa's *Matrimonio Segreto*, which had been given at the second of this series of concerts.

The sixth, seventh, and eighth performances included, among other interesting pieces, Haydn's Trio (No. 2) for pianoforte, violin, and violoncello, played by the young daughter of Signor Lavagnino, by himself, and Signor Casella; two Swedish airs, sung by Baron de Kappe; Flotow's ballad, "La Madonne," sung by Mrs. Glynn; Beethoven's Sonata (Op. 30, No. 2), the pianoforte part of which was played by Miss Mozley; Vincent Novello's sacred terzetto, "O bone Jesu," sung by Mrs. Glynn and the two young Countesses, Portia and Valeria Gigliucci; the Couplets du Page, "Un page de ma sorte," from Gounod's *Nonne Sanglante*, sung by Miss Sabilla Novello; Mendelssohn's pianoforte duet, Allegro Brillante (Op. 92), played by Miss Mozley and Countess Portia Gigliucci; Handel's "Heart, thou seat of soft delight," sung by Miss Sabilla Novello; Mendelssohn's vocal trio, "Lift thine eyes," performed by Mrs. Glynn, Countess Valeria Gigliucci, and Miss Sabilla Novello; a harp fantasia by Oberthür, "A Fairy Legend," executed by Signora Rosalinda Sacconi; Mendelssohn's Quartet (No. 81) for two violins, viola, and violoncello; Haydn's air, "Rolling in foaming billows," sung by Mr. Alfred Novello; Clari's madrigal for two voices, "Cantando un dì," sung by Countess Portia Gigliucci and Miss Sabilla Novello; Mendelssohn's Rondo Brillante, played by Signor Pescio, with orchestral accom-